WOMAN'S WORK IN THE PRESIDENTIAL CAMPAIGN

Each of the Three Great Parties Have Organized Corps of Women Earnestly Co-operating for the Election of Candidate They Favor.

By PRANCES SHAFFER

It is all very well in this year of grac It is all very well in this year of grace, but if it had happened a few decades or so ago that a woman's magazine had conspicuously carried the picture of a Presidential candidate on its title page the reading public would have been amazed at the strange lack of understanding of the woman mind. And if its leading article had been a talk on government, prepared by the same candidate—well, everybody would have thought the publication had lost its good magazine sense.

But now—
It has been a bit sudden, this introduction of the feminine element in the national campaign, and nobody knows just what the result will be or how much influence the workers will manage to wield. For not one of the great parties in this three-cornored contest is without its organized corps of women earnestly cooperating for the election of the candidate they favor, and they seem to be pretty well matched in numbers and in strength.

We Don't Understand.

We Don't Understand. that are on the inside of the

We that are on the inside of the woman activities do not quite understand the method of procedure, because we think of the workers as voteless themselves, still aiming to influence the election tide; and it seems rather a herculean task. But we turn to the names and the fame of the women concerned, and we know that they are not the superficial type willing to skim the surface and let it go at that.

They are women who are accustomed to see their activities count, who measure their strength before they assume

and the fame of the women concerned, and we know that they are not the superficial type willing to skim the surface and let it go at that.

They are women who are accustomed to see their activities count, who measure their strength before they assume to work, and who have the means to go ahead. And so we cannot feel that their energies will go entirely astray, though we do think they might better be turned in another channel, for the present at least.

Whatever else may be said of the wom-yards of 34-inch material or 1 7-2 Whatever else may be said of the wom-yards of 34-inch fabric, with 8 yards of yards yards

Whatever else may be said of the wompen aligned in the national campaign, it
is apparent to every one who follows
their work that they are going about
with a tactful, energetic way. But it is
practical politics they are adopting every
miaute of the day. They speak, write,
raise money for expanses, and do all

WHITE BAGS STILL USED maute or the day. Indy appears and do all that the legitimate campaigner ever does. They come from the ranks of society, away up at the very top; they are recruited from sociological fields; they drop novelist pens for the sharper po-points; they are busy everywhere. Gertrude Atherton, the novelist who sometimes puts aside her cleves for a more pointed discussion of resi affairs, has better reason for ner political activities than have most of the women workers. For she can address her arguments and her appeols to the women of her native State with the conhas better reason for her sciousness that she is reaching voters.

And out in California, where women have the vote, her vigorous pen is active in behalf of the candidate of her

Miss Helen Varick Boswell, voteless though she is, is no novice in the field of politics. She is quite at home in the work of organizing, speaking, and campaigning, is counted an expert in industrial matters, is inteersted in wel-fare work, child labor, and the like, and is practical and capable at every turn

And Miss Jane Addams-we may think she would do better to keep out of line with the political end of things, but she is Jane Addams and we know whither

A Leading Spirit.

Then there is Mrs. J. Borden Harri

PRETTY YOKE DRESS.



WITH WHITE FROCKS

White handbags with white are still the correct thing, but they are not of the same materials as were those carried with the midsummer lingeri frock, and they are vastly more orns

mental.

They are also more expensive, unless you have the time and the skill to make one for yourself of silk and beading.

The handsomest bags, whether of fint envelope, round or square shape, mounted on silver or white composition frames, are of bengaline encrusted with a design done in crystal or peart beads and finished with bead fringe and silk cordage handles.

Some of the bags do not show any of

Some of the bags do not show any of their slik foundation, that being con-cealed by a background of clear crystal beads against which is worked a design

mushrooms are very large, cut and there was not an instant of her them in quarters. Throw them into boiling water for a few minutes, then drain and throw into cold water to whiten the genius which immortalised her in the title role of "Everywoman." As a whiten them. Dry well. Saute in a tablespoonful of hot butter for three minutes; add, when almost done, one teaspoonful of flour and one teaspoonful of hot. Let all simmer very gently for minutes and some may think the time is not yet ripe for the woman politician and some may think the time never will come when she will be an ornament and a real help to practical politics, but if we think at all we are bound to admit that the women who have entered the big game are women to reckon with.

It is hard to see just how they can accomplish very much is constant. politics, but if we think at all we are bound to admit that the women who have entered the big game are women to reckon with.

It is hard to see just how they can accomplish very much in the way of changing votes, but the caliber of the women and the character of their work in the past count for much and we can afford to wait and see.

from the fire and stir in the yolk of an eagle beaten up with two teaspoonfuls of water or wine. Have the shells ready greased, fill with the mixture; cover the top thoroughly with fine bread crumbs; dot with butter; place on a baking sheet in a brisk oven until very hot throughout, then serve.

Good for luncheon or supper with rolls and butter.

THE COLUMNIA.

The most with new production of the still young dramatic season had its initial presentation at the Columbia Theater last night where a brilliant audience at tense through Margaret Turnbull's fierce conflict between church and State visualized by a priest of the Roman Cathelic Church and a prima donna the former characterization given by

The play tells the story of a man who, while studying for the priesthood, met the daughter of his one-time music teacher. He loves the girl and they become married in accordance with the laws of the State. Both man and woman are of exemptional meants attainments.

is delightful, despite the fact that one is not allowed to forget that even these minor characters are introduced to cinch

personification of human sacrifice to what the layman considers but an idea.

tional reputation.

a merry pace of fun they are setting, if
Maggie, the Irish Catholic maid, who
also sacrifices her Protestant lover bebe taken as an indication. Lew Hilton

cause he will not accept her faith, was handled with great finesse by Margaret O'Neill, while Robert Fischer furnished a delightful contrast in his portroyal of ier German lover. Miss Celis Kildeen, the daughter whose

stantists of table accessories, the naphin without the buttomhole sittoh or by narrow daintiest of table accessories, the naphin without the production seen at the Counted the production seen at the pro

ish.* Three Franks have a pleasing number, including dancing, funny falia, and acrobatics. They were well received Will Lacy does a number of clever stunts on both bicycle and monocycle, which are skillfully executed. Carter and Bolden do several souns and dances with cleverness and grace. Amina, a young lady, randers several violin solos with rare technique. The motion pictures are new, and the Pathe Weekly brings the audience in close association with the principal events of the past week or so.

HATIONAL.

"Gypey Love."

the daughter of his one-time music teacher. He loves the girl and they become married in accordance with the laws of the State. Both man and woman are of exceptional mental attainments, but she is a pagan and he is a Romanist, which fact leads them into dissentions, and finally into a bitter quarrel, after which they separate.

The first act begins the story ten years after this parting, during which years both man and woman have been made to believe in the death of each other by the man's father, who is so much a part of the mechanism of the church he typifies that the deception practiced by him seems to him amply justified by the fact that he has given his son Felix to the priestly duties his wife becomes a noted prima donna. Their meeting after the home of Mr. James O'Donnell Kilden, the father, whose subtle lying brings the soul of his son to the keenest struggle that can come to man-that between the vows he has given his church and those he has given he changed to advantage, the action quicking brings the soul of his son to the keenest struggle that can come to man-that between the vows he has given his church and those he has given he changed to advantage, the action quicking brings the soul of his son to the keenest struggle that can come to man-that between the vows he has given his church and those he has given he changed to advantage, the action quicking brings the soul of his son to the keenest struggle that can come to man-that between the vows he has given his church and those he has given his church to the separation doubles the bitterness of the sacrifice of the man on the altar of the priest; the unqualified sumbission of the State to the church.

A minor story of similar significance, the love of the Iriah Catholic maid of the Kildeen household for Wilhelm Hoffman, a German chauffeur, relieves the tensity of stirring dramatic climaxes, furnishing a comedy element born of Iriah wit and quickness at repartee that is delightful, despite the fact that one is set and the story is new clean, interest The ever-entrancing strains of the

with Jozsi, a gypsy musician, and on the eve of her wedding decides to cast her lot with him. She promises to leave with him in the morning, and, on the advice of her nurse, drinks of the water of a fa-mous suring that she

admirably sung by Leola Lucey, who, as lima, displays a pleasing soprano, and Phil Branson, remembered with the Aborn

But the success of the evening and of "Gypsy Love" is Phyllis Partington. Miss Partington is a find, and an un-usual one. She has beauty, tempera-ment, an exquisite soprano of remarkable range and clarity. Her Xorika is a delight to the eye and a veritable treat to the ear. It is to be hoped that we shall see her many times in the fu-ture, for her star is in the ascendant. Playing opposite Miss Partington is Ar-As a voice is far superior to his acting and one ri- who meets the heavy vocal demands electual made upon him as Jozsi successfully. Harry Hermsen offers a Teutinic touch of comedy as Mikel, a cafe proprietor.

THE NEW LYCEUM.

"The Pacemakers."

The New Lyceum has the "Pacemakers" as an attraction for this week, and be taken as an indication. Lew Hilton is chief comedian, in the part of Abraham Intchinski, a financier. Harry P., Kelly, as a "hard guy" and film-fiam" artist, is also very good. The chorus is aspecially good and well costumed.

The first act is laid in a seminary, and The first act is laid in a seminary, and May Yuir and Margie Catlin, as two wealthy inmates of the seminary, cause a lot of fun in their attempts to enjoy life without the principal catching them. Bert Lewis, as a prince in disguise in search of his sweetheart, loses a garter, which is the insignia of his rank, and causes most of the trouble in his search for the Tilly Morsey as the prince? causes most of the trouble in his search for it. Billy Mossey, as the prince's valet, with the assistance of Abraham and Bunk get into the girl's dormitory in search of the garter, when they are caught, causing a lot of complications, and making the girls run away from school and try to join a circus, where the second act takes place. Between the first and second acts a singing and denoting act is given by the "Four Dance."

BELASCO. "Kindling."

lems by means of the drams is not spe-cially a distinguishing feature of the present stage productions. Authors of all time and of all nations have chosen this medium to set forth their views and opinions on those questions of their day which to them seemed to call for brought home to the people in visual

No generation but has thus had th mirror held up to nature, and our own is no exception to the rule. We have had brought before us dramas dealing with vice and virtue from every conceivable angle. The gamut of the ten commandments has been run by modern

commandments has been run by modern dramatists to make the stage an en-gine for moral uplift.

No phase of the eternal question of the brotherhood of man has been over-looked. The relation and interrelation of familes and members of families have been exploited until one had almost come to think that no new viewpoint could be discovered. The seamy side of life has been unblushingly held up to the public gase in the most unalluring forms. and morality as well as immorality have been discussed on the stage with the atmost freedom.

It appears, however, that the last wor on the stage with the

It appears, however, that the last word has not yet been spoken, for in "Kindling," which had its premiere in Washington at the Belasco Theater last night, Mr. Charles Kenyon offers for our contemplation the question how far parental foresight must be held responsible for the physical as well as moral welfare of children, and whether this foresight must be exercised even in the pre-

To what extent are father and mothe accountable for the conditions unde accountable for the conditions under which their offspring sees the light? In what degree is society to be held to a reckoning for creating or ignoring or tol-erating these conditions, if they in any way tend to restrict the normal, physical, mental, or moral development of the

of the individual.

Maggie and Heinrich Schultz are domi clied in a typical New York tenementhouse, the owner of which is Mrs. Burke Smith, a wealthy woman, who in a perfectly fashionable way goes in for "Improving" the moral condition of tenemen dwellers. Heinie has frequently expati dwellers. Heine has frequently expensed to his wife upon the wrong of parents setting children into the world under conditions unfavorable to the proper physical growth of the offspring. The time comes when Maggie is to become a ume comes when Maggie is to become a mother. She is affrighted by the sickly and stunted appearance of the children she sees about her, and horrified by the thought that her baby is condemned to

like misery.

She even fears to make known her con dition to her husband because of his re-peatedly expressed views on the subject. Then one day Mrs. Bates, a kind-hearted Irish woman, living in the same tene-ment, tells her about friends in Wyoming whose children thrive in the fine climate ment, tells her about friends in Wyoming whose children thrive in the fine climate of that State, and how the government generously gives to any one that wants it some hundred acres of land free of all cost. Maggie becomes obsessed with the thought that Wyoming is the place where her baby must be born, and her one burning desire is to get the hundred dollars which she finds are required for her and her husband's journey to that far-off. and her husband's journey to that far-off paradise.

Enters the tempter in the guise of Steve Bates, the good-for-nothing son of the old Irish woman. Mrs. Burke-Smith has offered Maggie work in her home, Heinrich wants Maggie to go to work in Heinrich wants Maggie to go to work in the factory, Steve persuades Maggie to accept the former offer, robs the house, and gives her a diamond brooch as her share of the swag.

Maggie pawns the jowel and tells Heinrich that she has obtained the money for the journey to Wyoming from Alice Mrs. Burke-Smith's daughter.

"Mati

Alice, Mrs. Burke-Smith's daughter from Alice, are, Burke-Smith's daughter, who has taken a friendly interest in her. Maggie entangles herself in all kinds of stories she tells her husband and finally confesses that she has stolen and finally confesses that she has stolen the brooch, seeking to justify her act by what she regards as the wrong to her unborn child, resulting from the circumstances under which it will have to be brought into the world. Detectives are on Maggle's track, and she is about to be taken to prison when her friend Alice comes to her aid by telling that no brooch has been stolen from her and exhibits the jewel pinned to her corsage, At this moment her mother appears and owns that she is a selfish old woman, declines to prosecute Maggle, and Heinie and Maggle make ready for Wyoming, the necessary railroad tickets wyoming, the necessary railroad tickets having been provided by Alice.

- Excepting the somewhat problematical, because startling sudden conversation of wordly Mrs. Burke-Smith to an al-

of wordy are but of mind, the play is well constructed and moves without strain from one situation to the other. There is not, as in many plays of simi-There is not, as in many plays of similar character, too much "preaching," but the action is brisk and the dialogue holds the hearer's attention. Margaret Illington finds in the part of Maggie opportunities for the creation of a personality as clear cut as a cameo. Especially forceful was her denuciation of the condition surrounding her and her unborn child, and her poignant expression of grief and indignation filled many are even with tears. Byron Beasiey gave of the revolution, which is wen under the

"The Ginger Girls" are at the Gayety

this week with what is probably the best production seen in this popular playhouse this season. The company is above the ordinary in every respect, and there is not a dull moment in the two and a half hours of entertain-

Ed Lee Wroth is the bright star of the performance and has able assistance in his efforts to amuse. Frank Wakefield is responsible for the book and Mr. Wroth is responsible for almost everything else that happens during the evening. His comedy is clean cut and to the point. Frank Wakefield is seen in his original

Frank Wakefield is seen in his original cisation "Kid Wise," con man and tout, and is an excellent foil for Mr. Wrothe, Henry P. Nelson, "'tis no juice, 'tis no juice,' is responsible for many hearty laughs, and was cordially greeted by his many friends. The female contingent is very good, being led by Jane LeBeau, who has a fine voice which she uses to advantage. Miss LeBeau has the song hit of the evening. "My Seminole" and which was repeatedly encored. Margie Austin and Mabel Blake in several song and dance numbers were good.

The singing hit of the performance is

THE BUSY CORNER

A Snap—This Chance to Buy 54-Inch

Storm Serges, at JOC

In This Excellent Color Assortment: Havy, Black, Wine, Seel, Gernet, Tan and Cream.

Think of it, right at a time when serges are in greatest demand an opportunity to buy at less than the regular price for this quality. The chance came to us to close out a lot from a dealer with whem we do a large business and we grasped it at once. Hundreds of women are buying to-day for new suits and coats—which proves conclusively the public's appreciation of our efforts to place before them just the merchandise in demand at the moment and at a price less than others are asking. Surely YOU will come to-day for your snare.

Dress Goods Store—Street floor.

Polite Vaudeville.

There is vaudeville at Chase's this week see everything from a strong man to a rom ennul and wants to kill an afternoon, Chase's is the best place to go and not think hard while being entertained. Sam Chip and Mary Marbie are billed as the stars. They have a sketch called as the stars. They have a sketch called "The Land of Dykes." It is a typical Marbie-Chip act, full of foolish little songs and clean humor. The couple are assisted by John W. Dunne, Charlotte Bert, and Emery Lanharr.

Although they are not billed.

Bert, and Emery Lanharr.

Although they are not billed as the luminaries. Miss Briscoe, with her singing act, and George Lyons and Bob Yosco, "The Harpist and Singer," seemed to please the most. It all depends upon the point of view, but many in the auditneer fancied Miss Briscoe's act as the one thing on the bill that spelled class. The reception Miss Briscoe received was spontaneous. Lyons and Yosco seem favorites here.

Their appearance provoked continued applause, and they got the real reception of the performance. Their act consists of playing a harp and mandolin and some singing. They sing and play nothing except sentimental songs, but everyther except sentimental songs, but everythere except se thing seems to strike a responsive chord and makes their performance linger after the moving pictures come on. Seymour Felix and Amelia Caire have an act called "In Search of a Past." an act called "In Search of a Past."
These young persons have attempted a rather pretentious act, and "get by" with it in rather good style. It is the longest act on the bill, which is one good thing that can be said for it. In addition, it is doubtful whether any one could possibly work harder than this couple. Their hard work gets the act across the footlights and makes it an interesting entertainment.
A strong man act is "The Four Regals."
It is better than most of this kind, because it resembles an act more than it

does a clinic.

Martini and Maxmillan have a sketch

Martini and Maxmilian have a sketch which might be termed just foolishness. It is possible because of the personality of the players.

McMahon, Diamond, and Clemence do a series of dancing and singing specialties. The act concludes with a scare-crow dance. The scarecrow, a young woman, fell into the orchestra pit yesterday afternoon, which was not on the terday afternoon, which was not on the programme. She was not hurt, however, and finished the dance in a whirl of action.
Of the moving pictures the West Point

Vale game was of most interest to the

THE ACADEMY.

"Matt and Jeff."

Comedy galore, interspersed with tunful and catchy musical numbers, is included in "Mutt and Jeff," which is the offering this week at the Academy. From

Mead, the daughter of a wealthy American, who is jealous of Senorita Roena, and plans with the aid of her father's money to win Jack from her.

A revolution occurs in the South American republic, and Roena, with the Nicka-doran minister, who has been recalled, de-cides to sail for their country. Mutt and Jeff hear of the trouble and determine to

unborn child, and her poignant expression of grief and indignation filled many an eye with tears. Byron Beasley gave a splendid characterization of Heinle, and fully shared with the star the honors of the evening. Ida Lewis was excellent as Mrs. Bates; Bidney Martineau was a most captivating Alice, and Florence Robinson a very convincing Mrs. Burke-Smith. Malcolm Duncan contributed a fine portrait of the degenerate Steve Bates, and Frank S. Camp was effective in the small part of a detective.

THE GAYETY.

"The Ginger Girls" are at the Gayety The Ginger Girls" are at the Gayety the wast with what is probably the

much applause. much applause.

The chorus is good, the costumes are splendid, and the whole performance proves to be excellent, with its original and pretty music and variety of comedy.

COSMOS THEATER.

Six entirely new acts to Washington. all good and some of them exceptionally so, constitute the Cosmos Theater bill this week. One of the most unique sketches that

has yet appeared in vaudeville is "Christmas Eve on Blackwell's Island," resented by Sydney Dean and company. A Christmas hymn is sung as the rising curtain discloses three convicts in prison garb, each in his cell. Then follows a series of songs and clever repartee, the curtain falling on a sentimental song by Mr. Dean, impressively sung. Big audiences yesterday afternoon and last evening applauded the act again and again. again.
Pankleb and company, "The Plastic

Comiques." have a novel act in clay modeling, blending artistic with humor-ous models; Le Brow, Crystal and com-pany keep their audiences hughing con-tinually with a farce-comedietta, "A The singing hit of the performance is thusing with a farce-comedicate. "Anne is the Alpine Quartette, Al Weston, Al Matrimonial Wager," whose name does not begin to tell its funny story, and Mr. Weston, particularly, being the possistance of a lyric tenor voice seldom is w. and Vera De Long, a statue-sque heard in popular priced houses.

The chorus is pretty and contains several excellence and attractiveness. The Three Earlington, 2005 16th St. E. W.

eral embryo stars, who will be seen to a good advantage in the cabaret performance in conjunction with the regular show on election night.

CHASE'S THEATER.

Politic Vaudeville.

Troubadours, a male trio, have a pleasing musical number. Miss Mas Francis, a charming singer of new and pretty show on election night.

CHASE'S THEATER.

Politic Vaudeville.

GARDEN.

Pictures and Vaudeville.

As a special added attraction, the Gar en Theater, in Ninth Street, will to-day

three-rest production. "The Mystery Bridge of Notre Dame."
Other new scenic and comic pictures will be shown.
An excellent vaudeville bill of all new

"JULIUS CAESAR" A SUCCESS.

am Said to Have Made His Greatest Success.

New York, Nov. 4.-William Faversham presented his widely heralded spectacular Lyric Theater this evening, achieving not only the greatest success of his career as an actor-manager, but one of the most gratifying triumphs of recent years Upon the American stage the presenta-tion is declared to be one of the very finest Shakespearean revivals of modern times, and the consensus of critical opin-ion as regards the acting was enthusiastically favorable. The cast was distinct ly all star. Mr. Faversham selected the part of Antony, and his interpretation was acclaimed a noteworthy addition to Shakespearean histrionism. The production was spectacular in the extreme, and it is doubtful if more brilliant or massive set-tings were ever displayed upon the local stage than the seven scenes designed for this production by the late Sir Alma

Following the local engagement, Mr. Faversham will take the production intact upon a tour of the principal cities, and "Julius Caesar" will be seen in Washington later in the season

TO HOLD SPECIAL SERVICES.

. W. C. A. to Celebrate Week No vember 10 with Religious Rites. The week beginning November 10 will Young Men's and Young Women's Christian Associations as a week

orayer. The Y. W. C. A. of this city is planning some special meetings during the week and missionary speakers will be provided for each Sunday meeting during the month.

members and throughout the country there are 228,500 young women allied with it.

Protect Yourself! But the Original and Sensine

The Food-drink for All Ages. For Infants, Invalids, and Growing children.
Pure Nutrition, up building the whole body.
Invigorates the nursing mother and the aged.
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ANNETTE GAVETT

NAPKIN RINGS NO LONGER GRACE THE DINNER TABLE

Napkin rings are out of date. The so that it will lay over the other fold ime-honored circlets of silver, ivory or arved wood will no longer grace the careed wood will no longer grace to the careed wood will no longer grace to the careed wood will no longer grace to the silver of the flap and the ands of this carved wood will no longer grace the tables of the truly up-to-date house-keeper. In their place has appeared the daintiest of table accessories, the napkin

oblong envelops are caught together with the buttonhole stitch or by narrow ribbon run through small eyelets that have previously been worked.

the former characterization given by Richard Bennett and the role of the singer played by Edith Wynne Matthi-

minor characters are introduced to cinch the argument that a marriage of a Catholic and Protestart by civil law is not acknowledged by the church and in its illegitimacy can bring no happiness to its participants.

Miss Turnbull's drama deals with a duestion of absorbing public interest in a vital and compelling manner, not even concealing the iron hand by a velvet glove; for she has made the instrument of the church—the father of Fefix Kildeen—cruel, bigoted, and uncompromising; a character which last night proved the versatility of Tim Murphy, for it is a far way from Mr. Murphy's delightiful performances in "The Texas Steer" and possible and the same the same the same the same the same that will haunt you long after you leave the theater.

The third act finds of the water of a far and, on the advice of her nurse, drinks of the water of a far and, on the morning, and, on the advice of her nurse, drinks of the water of a far and, so finds of her nurse, drinks of the water of a far and, on the morning, and, on the advice of her nurse, drinks of the water of a far and, on the morning, and, on the advice of her nurse, drinks of the water of a far and, on the water of a far and, on the advice of her nurse, drinks of the water of a far and one wate

the versatility of Tim Murphy's for it is a far way from Mr. Murphy's delightful performances in "The Texas Steer" and "The Carpet Bagger" to his present impersonation of James O'Donnell Kildeen in "The Stronger Claim."

His characterization of the wealthy Irishman, who, without a qualm, sacrificed the happiness of both his son and daughter for the enrichment of his church, was a finely drawn delineation, forming an altogether new link in Mr. Murphy's strong chain of character portrayals.

Feltx Kildeen, the tortured priest, who passed through the vale of the shadow of death as far as his heart was concerned that his soul might triumph, that his spiritual life might prove the stronger of the two claims made upon his mentality, was an emotional revelation in Richard Bennett's hands last night, furnishing the most forceful work of his successful carreer.

Melody of Love, a bewiching hand on that will haunt you long after you leave the theater.

The third act finds Zorika awakening from her dream just as Jossi homes for her. She spurns him, and he loses no time in making himself content with Ilma, a young widow whose admirer he had been. Zorika gives herself to Fedor, and the several other characters and the final curtain.

A brief odd the happiness of both his son and the final curtain.

A brief outline of the story can give no idea of the many factors which combine to make "Gyppy Love" a vocal and a stirring ensemble number. superbly sung. Then there is a "Raby Duct," in which Raymond Crane and Mona Desmond. A processing the surface of the many factors which combine to make "Gyppy Love" a vocal and a stirring ensemble number. superbly sung. Then there is a "Raby Duct," in which Raymond Crane and Mona Desmond. A process of the many factors which combine to make "Gyppy Love" a vocal and a stirring ensemble number. Superbly sung. Then there is a "Raby Duct," in a duct, "When I'm Walting With You," admirably sung by Leola Lucey, who, as a first of the sung factors which combine to make "Gyppy Love" a vocal and a sti

n pearl beads.

Really stunning and not expensive (if homemade) are the handbags of heavy corded white silk elaborated with Berlin cut-work. These are fringed across the bottom with silk threads heavily knotted, scallep-edged on the flap and suspended from the wrist by a long and heavy cordage in silk.

The Champignons.

The Champignons.

Thick.

Bennes.

The most forceful work with a prosent force of the prima donna, bringing to it that by wonderful intellectual quality for which her portrayals have become noted, and imbuing the hours of her suffering conflict with the Church of Rome with an emotion which spoke in her voice, breathed in her body, and leapt in her splendid eyes. Miss Matthison was the splendid eyes. Miss Matthison was the splendid eyes. Miss but an idea,

Miss Celia Kildeen, the daughter whose life was another sacrifice to the church by her father, was capably handled by Alice Johnson, who will be remembered for her splendid portrayal of the countess in "The Man from Home."

Jimmy, the little son of the dominating characters of the story, handled by Master Macomber, lacked that delightful spontaneity which his lines conveyed and which he was intended to portray.

"The Stronger Claim" is artistically mounted, and the gowns worn by Miss Matthison, for which Lady Guff Gordon, under the sobulquet of Lucille, Ltd., stands sponsor, are artigite marvels.

While advance announcements claimed the production seen at the Columbia this week as Richard Bennett's first venture into the producing field, several asser-